



WALTER HAMPDEN
as "MACBETH"
Broadhurst Theatre



Miss EVELYN CAYANAUGH
in "LOVE BIRDS"
Apollo



Miss ETHEL BARRYMORE
in "CLAIR DE LUNE"
Empire



Miss JUNE WALKER, New
Leading Woman
in "LILIAM"
Bijou



Miss RUTH GILLMORE,
New Leading Woman
in "ROLLO'S WILD
OAT"
Punch and Judy
Theatre.



Miss CLARE EAMES and
Miss FLORENCE JOHNS
in "MARY STUART"
Ritz Theatre.

DRINKWATER'S "MARY STUART" IN CONTRAST WITH MOREAU'S "THE TRIAL OF JOAN OF ARC"

By LAWRENCE REAMER.

HERE are sharp contrasts in the types of historical drama now on view. Second in the series of John Drinkwater is "Mary Stuart," which shows that fascinating figure in the history of Great Britain vacillating between three men, that she has loved, may love and cannot love. The action of the play, which opens with only the introduction of the famous prologue, takes all knowledge necessary for an understanding of the situation for granted.

Undoubtedly one learns enough in the swift progress of the episode to understand the thesis of the playwright. Mary despises Darnley, to whom she is married, is defiant about him, but little more than contemptuously piteous about Riccio, and may, faute de mieux, fall genuinely in love with Bothwell. The dramatic climax of the piece is, of course, the murder of the Italian secretary. There is no lack of gentility or of dramatic thrill there.

With a slight condensation this play of Drinkwater's might readily be one of three acts in a play devoted to the life of the unhappy Queen of the Scots. Following the method of the dramatist who develops the one act play into a full evening's drama, the play as it stands might serve as a third act, unless there be more dramatic material selected by the dramatist who used her execution or the Pothering days as a climax. It is only to observe here the manner in which John Drinkwater leaps in medias res in the development of the drama that this piece was cited.

What a contrast in the method of Emile Moreau in "The Trial of Joan of Arc," in which Margaret Anglin is appearing at the Shubert Theatre! The first act passes in the castle of Philippe Auguste and is devoted wholly to more elaborate laying of scenes than any recent drama has shown. There is constant action, however, so there is no weariness. The clerics plotting against one another as well as against the English, the English plotting against one another and against the French; church and State united only against the unfortunate maid—these are some of the conditions to put before the audience through the first act.

French history was not simple in the days of the English domination, so there is no little to be made clear. But out of the pageantry and color, the va-et-vien of constables, prelates, canons and registrars, captains and squires the historic posture of circumstances is made plain.

Then the fate of Joan proceeds along the beaten tracks of historical drama to its thrilling climax. In view of the singleness of the theme, the interest in the scene is well maintained. Of Miss Anglin's performance much deserved praise has already been written. She is an active artistic influence in the theatre, and it is something for an actress to put Kismet, Euripides and Emile Moreau to her credit in one theatre season nowadays.

Belasco and Huneker.
One of the last articles written by James Gibbons Huneker was a study for David Belasco. It appeared in the Outlook. Mr. Huneker and the famous manager had been friends for many years. He not only knew Mr. Belasco intimately but was familiar with his work from the days of Mrs. Leslie Carter's beginning as an actress. It is interesting, therefore, to read Mr. Huneker's opinion.

Primarily David Belasco is a painter. He wields a big brush and paints broadly, but he can produce miniature effects—effects that charm and excite. Nothing so exquisitely beautiful has ever been shown as the decor of "The Darling of the Gods." Never mind the verisimilitude of the story. The scenic surroundings were more Japanese than the play itself.

But the stage was a marvel of evocation. "The River of Souls" brought into the theatre a vision almost as mythical and melancholy as a page from Dante's "Inferno." Truly a moving picture. A proof before all letters! One that since has been paraded abroad as a triumphant discovery of the new art. In all the theatres I visited at London and on the Continent I saw nothing that had not been forestalled by the genius of Belasco; not the startling lighting effects of Gordon Craig, nor the atmospheric innovations of Reinhardt, nor the resonant decorations of Bakst, nor the novel to me, for I had watched the experiments at the several Belasco theatres, his mise-en-scene, his discovery of himself, his discourse his theme.

His art has grown in finesse. He has become more impressionistic. He suggests rather than states. The furnishings of the drama are more sober than, say, a decade ago. The picture itself has become simplified; formerly one could not see the forest because of the trees therein or follow the place because of its mise-en-scene. I have watched plays in fear and trembling because of the carload of things on the stage, among which the actors painfully threaded their way. And that, too, was a passing fancy. Everything changes in the theatre except the theatre itself. George Moore in a recent preface tells a story about Gracile Barker. That ingenious manager, actor and playwright was explaining to a friend the "mentality of his characters." He projected play of his, when he was interrupted. "Get on with the story," it was the story that counts. In this anecdote is compressed the wisdom of ages as seen through the spectacles of practical Mr. Everyman. For David Belasco the story is the thing.

BENEFIT FOR ACTORS' FUND.

Novel Acts Arranged for Performance in Brooklyn To-night.

For two weeks several Broadway theatres have been the scenes of rehearsals for the six special sketches and novel acts that are part of the programme the Actors' Fund will present at the Montauk Theatre, Brooklyn, this evening in the interests of the fund. These and a dozen other special features will make up the biggest benefit programme ever arranged for Brooklyn. All the principal features of the New York benefit will be repeated, in addition to many other novelties.

Among the stars who will be seen are Mrs. Fiske, George Arliss, John Drew, Frank Bacon, Miss Alice Brady, Miss Helen Ware, Miss Jeanne Eagels, Robert Warwick, Norman Trevor, Miss Blanche Yurka, Alphonso Eklund, John Craig, Tom Lewis, Charles Althoff, Vincent Sarrano, J. Douglas Wood, Ted Snyder and many others. The curtain rises at 8 o'clock.

IN BROOKLYN THEATRES.

"Three Wise Fools." Austin Strong's comedy, which ran for nearly ten months at the Criterion Theatre season before last, comes again to the Montauk, opening there to-morrow night for the week. It will be played by the original company that appeared throughout the New York run, headed by Claude Gillingwater, Harry Davenport, Howard Gould and Miss Helen Menken.

Miss Edna Kennedy has deserted the "novels" for the speaking stage and will be seen personally in her newest stage success, "Cornared," at the Majestic Theatre this week, following a six months' run at the Astor Theatre, New York. This is a comedy drama by Dodson Mitchell, produced by Henry W. Savage, and reveals Miss Kennedy in a dual role.

Georgie Bacon will present at the Shubert-Crescent a new musical comedy, "Princess Virtue," by B. C. Hilliam and Gitz-Rice. The cast will be headed by Nancy Gibbs, Frank Moulan and Sarah Edwards.

Belle Barker will head the bill at the Orpheum. Others will be Tom A. Wise and company, William Kent and company and Vernon Stiles.

"Flashes," a revue featuring Doc Baker, will top the programme at the Bushwick.

Nat Nazarro, Jr., will be the headliner at the theatre, alone as a musical and melodiously as a page from Dante's "Inferno." Truly a moving picture. A proof before all letters! One that since has been paraded abroad as a triumphant discovery of the new art. In all the theatres I visited at London and on the Continent I saw nothing that had not been forestalled by the genius of Belasco; not the startling lighting effects of Gordon Craig, nor the atmospheric innovations of Reinhardt, nor the resonant decorations of Bakst, nor the novel to me, for I had watched the experiments at the several Belasco theatres, his mise-en-scene, his discovery of himself, his discourse his theme.

DREW POST BENEFIT.
At the New York Hippodrome on Sunday evening, May 1, the Rankin Drew Post of the American Legion will stage its second annual benefit. Besides legitimate offerings leading motion picture stars appearing in person will be an innovation to the 1921 show. D. W. Griffith, famous director, will participate personally in a big surprise offering.

NEW BURLESQUE AT COLUMBIA

"Step Lively Girls" will come to the Columbia Theatre this week. Arthur Pearson, favorably known as a moving picture producer, is the directing factor in the "Greenwich Village" productions, is responsible for this latest burlesque offering, which has for its star player, Mrs. Mary Hagan. In the organization are Misses Patti Moore and Evelyn Cunningham, Raymond Paine and Gene Morgan.



Miss PHYLLIS POVAH and
LEONARD MUDIE in
"MR. PIM PASSES BY"
Henry Miller's Theatre.

Miss Eames Gives Credit to Aunt for Stage Success

Actress in "Mary Stuart" Says
Famous Singer First Aroused
Her Artistic Senses.

Miss Clare Eames, who has won distinction in John Drinkwater's "Mary Stuart" at the Ritz Theatre, represents the second generation of artistic achievement. Her father, a Cleveland business man, and her mother, daughter of a former Governor of Maryland, have had no part in the life of the theatre, it is true, but her aunt, Mrs. Emma Eames, attained world wide renown in opera and Miss Eames has been under the guidance of the famous singer since she chose a professional career.

Born in Hartford twenty-five years ago, Miss Clare Eames was taken at an early age to Cleveland, through the transfer of residence by her parents to Ohio. She saw more or less of her aunt there, and it was at the instance of the latter that she departed for Paris, where she entered a convent school. After completion of this course she lived with Mrs. Eames, in private life Mrs. Emilio de Gorgona, in Paris, and there met the celebrities of the musical, literary, art and social worlds. She accompanied her aunt to concerts, to art galleries, everywhere artist stimulation was to be found, and her aunt taught her how to use her eyes, to appreciate beauty and to have a critical association and play of ideas.

"For example," Miss Eames says, "Aunt Emma once took me to the opera, and at the door she told me to close my eyes. Then she led me briskly by the hand down long corridors until she stopped abruptly and told me to lift my face and open my eyes. There I beheld the Winged Victory before me. You may be sure that after 'finding' a great work of art in such startling fashion I never could forget its grandeur. I owe innumerable 'discoveries' to my aunt. In fact I never could begin to express all that I owe her. She is a great woman, and she proved, for me, a great teacher. She woke up my mind and my artistic senses."

Ethel and John Barrymore to Appear as Co-Stars in New Play This Week

MONDAY.

EMPIRE THEATRE—Ethel and John Barrymore will make their first appearance as co-stars, under the management of Charles Frohman, Inc., beginning an eight weeks' engagement in "Clair de Lune," a new play by Michael Strange (Mrs. John Barrymore). They will not appear outside this city. For her first drama the playwright acknowledges suggestions for certain features and for the names of some of the characters from Victor Hugo's "Les Misérables," but the period and the locale of the play itself is left undetermined. The women's costumes have been designed by Helen Dryden. E. Lyall Swete has staged the play and will act in it. Others in the numerous cast will be Henry Daniell, Herbert Grimwood, Violet Kamble Cooper, Jane Cooper, Ina Rorke and Olga Borowska.

TUESDAY.

BROADHURST THEATRE—Walter Hampden will open his annual New York season with his new production of "Macbeth," which will be offered for a limited number of performances only. The entire scenic production was designed by Claude Bragdon, who also designed the production of "Hamlet" for the star. The company will be headed by Mary Hall as Lady Macbeth. The cast includes J. Harry Irvine, William Sauter and Allen Thomas.

WEDNESDAY.

GARRICK THEATRE—The Theatre Guild's fifth and last production of the season will be "Lilium," by Franz Molnar. The English text is by Benjamin F. Glaser, and Frank Reicher directed. "Lilium" is the Hungarian word for lily, used as a slang expression, meaning "rough neck." Guest players include Joseph Schildkraut, Eva Le Gallienne, Hortense Alden and Lilian Kingsbury. Regular players are Helen Westley, Erskine Sanford, Henry Travers, Albert Perry and Edgar Stebb.

than once Miss Clare Eames doubted whether she was not a failure. But she did complete her course and soon afterward she found a part in a one act play of Schmitz's, "The Big Scene," which was given in an assorted bill at the Greenwich Village Theatre. It was not much of a part, but it gave her the opportunity to show that she could act, at least one prominent writer pointed out at the time. Her reception was encouraging enough to get her two or three engagements in plays that had short road tours, but there was no opening for her in New York. Then Livingston Platt, scenic artist, obtained the part of Queen Elizabeth for her in "Frederick," a spectacle given at the Century Theatre in the fall of 1918. "Frederick" failed, but Miss Eames did not, and once more through Mr. Platt she obtained an engagement with Miss Margaret Anglin. Unfortunately the play which Miss Anglin was trying out then, "The Open Fire," was not suitable for New York, and once more Miss Eames had reason to be discouraged.

But her next engagement was with genuine success, "Declassees," which Miss Ethel Barrymore carried through for a long run at the Empire Theatre. In that Miss Eames played the part of Lady Winward, and her reception was most flattering. This last season she attracted attention even more markedly in "The Prince and the Pauper" with William Faversham, playing Prince Richard with much distinction. William Harris, Jr., saw her give this performance, and he called Mr. Drinkwater's attention to her when the dramatist arrived from England. It was after conference between them and after Miss Eames had been given an opportunity to play Mary, Queen of Scots in rehearsal that she was cast for the title role of "Mary Stuart."

JOSEPH SCHILDKRAUT
Who Will Play The Title
Role in "LILIAM" at The
Garrick.

Did You Hear ?

That Retrenchment in Production May Allow New
Singers to Grow and That a Speculator Offered
Diamonds to Honest Treasurer.

THE intention of the managers to retrench during the coming season may have more than one good effect, in the opinion of some experienced caterers to the public taste in musical plays. They believe that a pause will be advantageous.

"It has been evident during all the frenzied production of musical plays during the last two years," one manager said to a reporter of THE NEW YORK HERALD, "that the supply of entertainers by no means equalled the demand. Vaudeville can be relied on for a certain number, but the strain on this form of amusement is considerable, with every manager looking to it for reviews and operettas. Then the demand for variety artists is going to be larger than it ever was before long."

"At all events, it has become evident of late that there are not enough comedians to go around any longer. The plan of grouping three or four together when it was no longer possible to get a really funny man, has been generally adopted, not because the producers wanted to do anything of the kind, but because it is the only course left to them."

"One need only look at the list of comedians to see how slowly it grows and thus realize how difficult it is to find new talent. The men who are most popular now are the same men who were popular a few years ago. I can recall just two men who have come to the front in the meantime. On the other hand theatrical enterprise in the field of the musical play has multiplied greatly. It is easier to get the pretty girls for the leading roles since the transformation of a chorus girl into a divette is not at all difficult. But with the laughmakers the difficulty is greater. They are scarce."

"So it will not be in the least a bad thing for the managers if they go slow for a while on the musical plays. Maybe some comedians may be discovered in the meantime."

More Commercial Theatre.

In addition to selling chocolates, chewing gum and other aids to passing through the ennui of the intermissions in the theatres there is to be another form of commerce introduced. But it will apply only to plays with music. "All the popular airs, words and music," is a familiar sound already to the audience retiring from the playhouse. There will be, however, still further opportunities for investment in connection with the play.

Disks of the popular tunes will soon be put on sale in the lobbies. It will no longer be necessary for the fascinated listener to go to his favorite record shop the next day and buy the song that was repeated six times by the leading lady nor the fox trot that the subterfuge sang with the dancing man. All it is necessary to do under the new arrangement will be to step into the lobby and buy the disk there and having received a carefully wrapped parcel take it home from the theatre while the tune is fresh in your mind. Of course it is possible to put it on the talking machine when you get home that very night and enjoy the gems of the opera still further.

Pity the Box Office Man.

He had just been appointed to his post as the reward of honesty and efficiency. He was at the head of the men in one of the most important theatrical box offices in the city—important, that is, in the sense that many successes were likely to make the tickets to that playhouse much in demand. The wily

speculator, who had known him for years, invited him to lunch as a means of celebrating his good fortune. Thinking that he knew him well enough to entertain no groundless hopes of favoritism, the treasurer accepted.

The lunch was modest enough to be quite harmless. But the speculator had not exhausted his ammunition in giving the order. He had said the check and the two were about to arise from the table.

"I knew you wouldn't stand for any present or anything of that kind, you're so conscientious," his host said. "And I had to give up my idea of bringing a little souvenir along for you. I cut that out altogether. But I didn't see that you could possibly mind a little something for your wife to remind her of your good fortune, so I brought along this necklace. It's just a little remembrance of your good luck. I'm sure she'd like to have it."

The box office man was sure, too. It was a gold bracelet with three good sized diamonds forming a chain. He knew just how well it would look on his wife's arm. But he was firm. The bracelet went back into the case and the case followed it back into the speculator's pocket. Indeed the two have not even been seen at luncheon together since that day.

In Comic Operetta.

The number of youthful barytones and tenors who have given song recitals in this city in order that they may reveal their talents to the local public will probably be found to be smaller only than the number of pianists who have gone to the same expense for the same purpose to be heard before the metropolitan public.

"And how many of these young men," asked a theatrical agent the other day, "are going to make any sort of profit out of their talents?" He knew that many of the young men were going to sing in other people's concerts that he was ever going to make anything like real money. He knew of the great demand for young men to sing in other people's concerts that he was ever going to make anything like real money. He knew of the great demand for young men to sing in other people's concerts that he was ever going to make anything like real money.

BENEFIT FOR SOLDIERS.

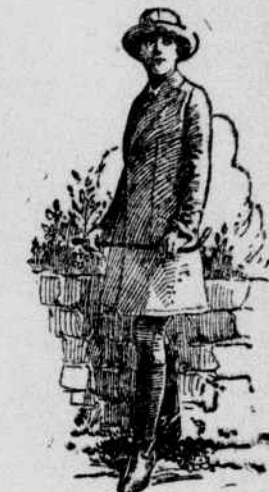
The woman's auxiliary of the National Disabled Soldiers League, of which Mrs. George E. Owens is commander, is to have a benefit in the Apollo Theatre Tuesday afternoon, May 10. The programme will be furnished by professionals and presented by Edwin Mordant. Mrs. Louis Ralston, chairman of drama in the New York City Federation of Women's Clubs, is the chairman of the benefit. Her associates are Misses Hugh Shilton Garrettson, W. J. Hurrell, James V. Ireland, Emma Jean Hagan, J. A. Lawrence, Edwin Mordant, William Schuette, Grace Berner, Clifford Wiley and H. M. McDowell.



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